



"The last thing in music"

# The Ladence

Teacher Placement Number

April, 1940

Music Education Department  
State Teachers College  
Mansfield, Pennsylvania

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# THE CADENCE

(THE LAST THING IN MUSIC)

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## Table of Contents

Faculty .....	4
Editorial Staff .....	4
Editorial .....	5
The Worthy Use of Leisure .....	8
Dr. Lester K. Ade .....	
On Keeping The Arts Alive .....	13
Richard Franko Goldman .....	
This Business of Training School Teachers .....	17
George Sallade Howard .....	
College Placement Bureau .....	20
Dr. George A. Retan .....	
Preface To Teaching .....	21
Dr. Reven S. DeJarnette .....	
Graduates of the Music Education Department.....	23
Classes .....	40
Freshman, Sophomore, Junior .....	
Organizations .....	42
Lambda Mu .....	42
Phi Mu Alpha .....	42
Mixed Chorus .....	43
Vested Choir .....	44
Madrigal Singers .....	45
Opera .....	46
Drill Band .....	47
Symphonic Band .....	48
Symphony Orchestra .....	49
Chamber Music Groups .....	50
Music Educators Club .....	50
Summer Band and Orchestra School .....	51
Dance Band .....	51
Curriculum .....	52

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## EDITORIAL

## The Opportunities in Music

Why should each child be given the opportunity to study music? To answer this question, which seems to be a current one, would require more space than is at my disposal, but in the following paragraphs an attempt will be made to give several reasons why this question should be answered in the affirmative.

Can you imagine a world without music? Think of what a week or even a day would be like if we could not hear one little melody. In this day and age such a thing seems impossible, but no doubt you can remember the days before the talking picture came into vogue. Have you ever been so unfortunate as to sit through one of those pictures without any musical accompaniment? They were sad affairs without music.

It is a well established fact that music in some form is enjoyed by practically everyone, even under the most adverse conditions. Many times we hear people say, "I like bands when they play marches," or "I don't like symphonic music." The reasons for these reactions are, in the first place, marches are easily understood, and in the second place, symphonic music is not. Perhaps if those who are critical would come to understand symphonic music they would like it.

Can you remember when you received your first book in school? I am sure you were all thrilled with that. But at that time did you enjoy reading the New York Times or the Philadelphia Record? Why not? Because you did not understand them. Could you be interested now in putting away all of your magazines, all of your good books and limiting yourselves to reading events and stories in the idiom of the "First Reader"? Now then, do we want the children of today to remain in the "First Reader" stage of music and thereby miss the enjoyment which they could derive from having a better understanding of GOOD music? This is one of the main reasons for giving every child an opportunity to study music.



I believe in choruses, orchestras, bands, and all small groups such as trios, quartets, etc. The spirit of cooperation that is developed among young people through such organizations is unbelievably great. In a "math" class the student is more or less on his own, even though he is a member of the class. In chorus he must do his part also, but at the same time he must conform to his neighbor's reactions. He learns dependability—he learns to follow. It is my belief that a student can receive more benefit and assistance in developing maturity of responsibility from participation in chorus, band and orchestra, than from any other course in the curriculum.

There are many additional benefits derived from music, among which are: the worthy use of leisure time and financial compensation through playing professionally or semi-professionally.

All of these things show a fine spirit and evidently a natural leaning toward the artistic. I believe therefore that we should do everything possible to encourage this inclination. Surely if music, as taught in the schools, is able to aid in the development of true manhood and womanhood, including resourcefulness and discipline; is able to give a greater richness to young lives; has to some extent commercial value; is a universal language; and in reality is part of our everyday life—then surely every child should be given an opportunity to study music.





DR. LESTER K. ADE, PRESIDENT

## The Worthy Use of Leisure

(By Dr. Lester K. Ade, President, State Teachers  
College, Mansfield, Pennsylvania)

### Introduction

A crying need of our day is the stimulation of esthetic appreciation, the enlivening of a love of beauty, and the development of a sanctuary of the mind which holds sacred the elements of truth. Through the perception of beauty the college student may grow in refinement. The college aims to provide an adequate opportunity for a liberal education, an understanding of the cultural achievements of man, and a love of beauty. It aims to prepare young men and women to live in society more effectively for themselves and more helpfully for others. Through mental enrichment they not only gain a deeper appreciation of eternal values, but arrive at a more nearly complete development of personality.

The program of the college at Mansfield is replete with opportunities for the acquisition of culture. Here the student experiences occasions for the appreciation of excellence, for adaptation to elements of beauty, efficiency in duties to society, resourcefulness and reverence toward truth. He learns to appreciate the significant rather than the trivial, the enduring rather than the transitory, the social above the selfish, and the beautiful above the ugly. These are found both in the courses which he pursues and in the general tone and spirit of the college and the faculty. It is for him to find and follow them.

### The Problems of Leisure

One of the challenging problems of education today is that of the worthy use of leisure time. Questions arise as to what is a sound philosophy for the use of leisure time. What is the relation between professional interests and leisure? What is the relation of leisure to culture? These are examples of fundamental issues with respect to leisure time.

The college can do much to raise leisure life from its present deplorable level. The student here may acquire a taste for such aspects of environment as architecture and magnificent landscapes. Paintings and sculptures may stir him and arouse a positive esthetic response. Bach and Wagner become

familiar traditions to him. European and American drama are brought closer for his edification. In short, he is intrigued by so many splendid interests and appreciations that there is not enough leisure time to go around for him.

It is both appropriate and important that those concerned with education should consider the necessity of esthetic activities as a worthy use of leisure time. They enrich personality, increase the wealth of the mind, and bring assurance of happiness in life. The acquisition of intellectual and artistic tastes furnishes the mind with attractive pictures and brings joy and light to the hours we spend by ourselves in leisure and in social companionship. Comprehension and appreciation of the beautiful are a source of endless enjoyment during leisure hours. It is for our colleges to open the path to creative effort, to the greatness of the fine arts. We must preserve the individual from the grimace of life and give him spontaneity, joy, and a life full of activity and bright attainment.

These big objectives of modern education are attainable through various mediums. Music is not only a constant solace but an emotionalizing medium which develops our finer sensibilities; literature opens new vistas to the mind and enlarges the horizon of life through vicarious experience; art strengthens concepts and stimulates new patterns through the correlation of mental and manual activity; drama and the cinema make it possible for one to place himself in complete sympathy and understanding with the stream of humanity as it moves through the contemporary scene. Thus, each of these channels of self-expression plays its vital and indispensable part in the development of the worthy use of leisure time.

Perfect happiness exists only in the proper balance between constructive service and wholesome living. It is through appreciation and creation of beauty as manifested in music, art, literature, and drama that we cultivate the finer emotions, develop a constructive imagination, and reach a place where our life, individual and social, becomes an art.

It is just as important that our students be taught to live with some zest for life, as it is for them to be taught the practical knowledges and skills relating to their careers. They need to learn discrimination for excellence and artistry so

that they may choose well and find real happiness among the many opportunities for leisure time pursuits.

### **Music as a Leisure Time Pursuit**

Of all the arts that enrich and beautify human life, there is none that speaks a language so universal as music, nor any that all can so readily understand. Its message is limited only by human intelligence. Everyone needs music. The highly endowed need it as an avenue for noble and satisfying self-expression. The less well endowed need it as an agency for the enriching and humanizing of life. The love of music is a primitive instinct which has never been lost.

Today there is a deep-rooted understanding of the value of music. The public realizes that it is a great national need—in community, business, industrial, religious and educational life. Music fosters harmony and cooperation; it lightens labor and speeds play; it soothes the sad and depressed; it refreshes the tired and weary; it stirs the patriotic impulses; it appeals to tender and religious emotions; it breaks down barriers; it cultivates the finer feelings; it refines, uplifts, encourages, exalts and satisfies.

Community singing has come to be regarded as the most important of Americanizers. Through it people are brought together in the bonds of common fellowship. No other agency exerts so exalting a power. Music is therefore regarded as a great factor in education.

Music springs from the inspiration born in the hearts of people and naturally strikes a sympathetic chord when properly expressed. It contributes to both the mental and physical values in the education of children. It engenders in them a desire to sing, which is good for the soul, and a desire for movement and rhythm which are the parents of this fine art. The splendid settings suggested by folk music stimulate constructive imagination and put the hearts of people in tune with one another. The appreciation of meter, rhythm, and melody is a most forceful harmonizer of mankind.

### **Musicianship at Mansfield**

Surrounded by a wide diversity of music activities, the student at Mansfield acquires an appreciation for beauty as well as a facility in musical expression.



An effective integration of theory and practice is brought about through a careful balancing of these two phases of experience. On the theory side, the college man and woman study harmony, composition, conducting, methods, and general appreciation. But they do more than this. These essential principles are studied in living situations, and are supplemented with actual practice in musicianship. Feeling, technique, and execution as well as criticism all find their way into action or expression through such mediums as voice, piano, woodwind, and stringed instruments. Other outlets for execution are band, orchestra, and choral groups, as well as various smaller ensembles.

### **Conclusion**

It is the function of education not to bring beauty down to the individual, but to develop in the individual the capacity to adjust himself upward to a higher life characterized by beauty. Armored with this spiritual strength, our students come from the guiding and stimulating experiences of our college to enter the world with a deep-seated desire to make the world a more beautiful place, to right social injustice, to practice the fine art of living, and attain their highest destiny.

In the college program, the student develops a philosophy of life which becomes the fundamental basis, not only for his culture, but for his entire career. What the world needs is not more apparatus, more physical equipment, more material wealth, but a quickening of the spirit, a revitalization of the mind and soul, and an awakening of the sense of beauty. Surely music, with its spiritual vitality and with its appeal to man's highest aspirations, is of transcendent importance.



RICHARD FRANKO GOLDMAN

## On Keeping the Arts Alive

A Letter To Future Teachers

by

Richard Franko Goldman

All of the arts are strange things, engendering stranger things after them. Painting produces picture-hooks and museums; literature, quotations (and more: misquotations); music, professional performers and critics. All of the arts, in one degree or another, produce teachers and lecturers, concerned with both technique and esthetics. Teachers are by no means the least strange by-product of the arts.

There is often to be discerned a tendency toward forgetfulness of the fact that the teacher, the performer, the critic and the lecturer are only functionaries of things far greater than themselves, and that the important things in the arts are the arts themselves, and the people who create them.

Works of art are living things made by living men for other living men. The impulse toward creativeness, which produces what we call art, is a mysterious thing; no one can be sure whence, or for what reason, it arises. One can only be sure that in some way creativeness is a form of enthusiasm and of life, and that this life endures in paintings and poems and symphonies.

Good teaching and good criticism are forms of creativeness insofar as they encourage the enthusiasm out of which creation arises. They have the further gift and responsibility of keeping the arts alive and of bringing the sense of this aliveness to all those who come under their influence. Teaching and criticism which do not do this not only are of no positive value, but are responsible in large part for the prejudices and superstitions with which all of the arts are today surrounded.

The "appreciation of art," like the creation of art, is a question of being alive to the media of art, not, as one would sometimes think, of doing one's duty to "culture." The latter attitude nevertheless is fairly widespread; to all of the arts it brings a particularly nasty and lingering death; to creative artists who feel its effects it brings the specific end of slow death through malnutrition.

The notion of "culture" which makes it necessary to enclose the word in quotation marks is of course the notion which implies that a person who can name six reputable composers

and tell you how many symphonies Beethoven wrote is, **ipso facto**, a "cultured" person and a music lover to boot. The notion is based on the acceptance of numbers of "sacred cows": **X** was a **great** composer, **Y** was a **great** painter, and so on. If one quiescently accepts these dicta (and many do) then it becomes gravely dangerous to listen to **X**'s music or to look at **Y**'s paintings. One might discover that one doesn't like them!

Pablo Picasso once observed that few people have read Homer, but that everybody talks about him. In this way, a Homeric legend is created. One might carry the argument further, and point out that succeeding poets are then compared, not to Homer, but to the Homeric legend. The practice and the process are quite as familiar in music as in literature. The "legends" of Bach or Beethoven or Brahms or Wagner are far more familiar than their music, which is almost always presented to us as worthy of reverence rather than as capable of enriching us or even of giving us pleasure. And it is precisely this twice-removed manner of presentation, in the atmosphere of solemn awe, which ultimately deadens the perceptions and makes the "appreciation" of music a matter of orthodoxy rather than of active and lively response.

This attitude toward music and the other arts is one against which the real teacher must wage an unending battle. He must bring music and painting and poetry out of text-books and syllabi, and make them part of living experience. He must realize that the vital art of any age is as alive now as when it was written or painted or composed, and most important, that the **neglect of today's creativeness puts the past itself in a false light**. If there is one thing we learn from the history of art, it is that there is no "ideal excellence" or definitive canon of beauty, and that **each age finds new ways to re-create in art its own forms of experience**.

Art is never repetition, and its excellence is never measured by its conformity to a pattern. No artist but the most unbearably pretentious and self-conscious works for posterity. An artist's life is in his own time, and if he is an authentic artist, he is only an instrument of his people in their time and place. Composers in the late nineteenth century who tried to write like Mozart were imitators rather than creators; since their imitations had no roots in the real milieu of their day and since, moreover, their imitations could not take the place of the originals, both they and their works are deservedly forgotten. Probably in their life-time, a number of weary and backward-looking people hailed them as representatives of the "true beauty" (as opposed, for example, to the distortions and cacophony of Wagner!), just as today certain smug and pontifical critics close their ears to the intolerable sounds of contemporary music and write lovingly of the songs which were sung to them in their cradles.



It is possible that the situation of the contemporary composer today is a little worse than it has ever been before, for culturally speaking our age looks ever more backward. Our best-paid critics and lecturers in large part tend to act as embalmers and undertakers toward the arts whose life they should work to preserve and communicate to others. Our concert-halls have to some extent become like badly-organized museums, with ill-chosen and unrepresentative collections. Music of the late eighteenth and nineteenth centuries is played almost to the exclusion of everything else. And this is not because this music is "the best", for there can be no such thing as a "best" in any art. Certainly that presentation of music has no exclusive claim to being "best" which neglects the vast and important riches of all but a century and a half of composition. What should we think of a history of literature which mentioned only poets, let us say, from Dryden to Tennyson; or of a museum which emphasized painting only from Velasquez to Courbet!

The contemporary composer in America is damned because he is not Beethoven or Brahms or Wagner, just as Beethoven was considered "bizarre" because he was not like Mozart. In an answer to a particularly petulant accusation by an influential critic, Roy Harris recently wrote:

If a real style of music grows in the midst of a people, succinctly expressing a time and place, it must, perforce, have new qualities which mark its authenticity. These qualities may or may not have been striven for by the composers who fixed them forever into translatable forms serviceable to their fellowmen. Those new qualities may have been the result of revolt against old idioms worn thin by repetition; they may have been the flowering of tendencies long evolving. But the unique qualities must be there. No skillful pastiche has ever reconstituted an art or added a new room to the archives of tradition.

Harris has stated the case well. It is possible that the reactionary tendency in our press and in our concert-halls is too well established to leave a possibility for much change in the near future. The cult of Great Names is perhaps too well-entrenched to admit the reality of music by composers both old and new. In that case it is in the schools and colleges of America that the sense of music as a living thing must be preserved. This is a noble responsibility: a task which you, as teachers, should be prepared to undertake seriously, but with enthusiasm and conviction. The great teacher is a contemporary: one who lives today; who knows the past because it is essential to the understanding of the present; who looks backward not to escape from the present, but to keep alive his awareness of the living art of all times and places, **including his own.**



GEORGE SALLADE HOWARD

# This Business of Teacher Education

by

GEORGE SALLADE HOWARD

This business of teacher education is one of the most important professions in the world. The teacher educator directly influences hundreds of individuals who help mold the lives of thousands of others. In no other profession can one so readily guide the course of mankind. Fully aware of the importance of our position it behooves us to have the right philosophy behind our teaching. Music Education is but one part of our education system, but in recent years it has become such an important factor in the training of the child that its need is now recognized by all educators of note.

Accepting this premise of the importance of Music Education, we who train Music Educators for the public schools have indeed a responsibility which cannot be assumed lightly. Our students will be dealing with the aesthetic senses of children at their most pliable age. They will be upheld as models and as heroes and heroines. They, because they deal with this intangible aesthetic sense, can do more toward influencing pupils to become good citizens and to become good students in other courses than can any other one teacher. Through their organizations these music educators can teach altruism, dependability, and cooperation in a way that will forever influence the child.

And now to return to these students of ours who will be the music educators of tomorrow. Their education must be broad and yet specialized. They must be teachers and yet musicians. Here in a teachers college we teach them HOW to teach. But so many times in our endeavor to make good teachers we forget to teach these same students WHAT to teach. Oh yes, we are exact enough in our teaching of music fundamentals, but when we reach the point where artistic performance should be stressed we are told that it is not important. Few indeed are the administrators who understand this business of training music educators. Every day we hear the same story: "You must remember that you are training teachers and not making professional musicians." Well do we realize that and that is exactly why we believe in artistic performance. That is why

we believe in having choruses, bands and orchestras as near perfection as possible. That is why we believe every student should become a fine performer and experienced musician. How can we expect a student to teach a high school orchestra if he does not know what to teach and how can he know what to teach if he has never had good orchestral experience? How can he intelligently conduct a fine high school band when the only band he has played in has been one of inferior calibre? How can he inspire pupils in assembly singing when he has never been a part of a real assembly sing? We all know the importance of showmanship upon the public in general and even more so upon the child, but how can our music educator use such showmanship to advantage if he has no background for it and how can he have a background when **MEDIOCRACY** is the thing that is stressed over and above artistry?

We do not send out our teachers of Conversational French if they cannot speak French. We do not offer a position to a railroad engineer after only teaching him how to start and stop an engine — Oh no, he has human lives at stake. But guiding the destinies of lives is evidently not important. Do not these administrators, who consistently harp upon the unimportance of performance and musicianship among music educators, realize that the quickest and easiest way to gain a pupil's confidence and respect and to hold it is to show him a real knowledge of his subject? Admiration of a good performance has given many a teacher an opening wedge into a pupil's confidence. All of us know that pupils can analyze teachers so quickly that it almost "makes our heads swim." It does not take a pupil a year or even a month to know whether a teacher knows his subject although at times it may take the teacher several years and perhaps a lifetime to learn this same thing. We, as educators of these teachers, are responsible for that ignorance; we who believe in teaching **HOW** to teach, but forget the all-important factor of also telling our students **WHAT** to teach.

My philosophy, both as an administrator and educator, has always been first to make musicians who understand artistry and hand in hand with that teach them how to teach their subject so that it may have the greatest possible influence upon the aesthetic senses of their pupils thereby creating the desire for beauty and loveliness and the desire to become honorable men and women. I present to you a class of young teachers trained under this philosophy — I give you a group of **TEACHERS WHO ARE MUSICIANS.**





DR. GEORGE A. RETAN

## College Placement Bureau

The college maintains under the direction of Dr. George A. Retan, the Director of the Laboratory Schools, a placement office. This office keeps on file a complete record of each graduating senior and is rapidly accumulating a record of those graduates of the past years who are successful in the positions which they now hold. Included in the record of each individual are recommendations concerning teaching ability, concerning scholarship in the major field, concerning all extra curricular activities, and concerning any special experience which the individual may have had. There is also included a reference as to character submitted by some prominent individual in the student's home town. Any school officers, or any member of a school board, may have a copy of the file of any applicant in whom they are interested. These are, however, confidential files and should not be shown to the applicant.



DR. REVEN S. DeJARNETTE

## Preface To Teaching

Dr. Reven S. DeJarnette

Director of Music Education

One purpose of this journal is to introduce to prospective employers the 1940 graduating class in Music Education. Those who have been responsible for the educational guidance of the young people presented later in this book believe that they will justify the faith that permits them to be recommended to school administrators.

What is the basis for this faith? What needs have been anticipated? Knowledge! Experience! Personality! These are the requisites for teaching. And upon the continued development of these attributes depends the successful career of the teacher.

The four-year curriculum in Music Education provides, we think, a foundation adequate for the beginning teacher of music. Although subject matter (professionalized) and technical skill necessarily receive due attention, experience and the development of personality are not neglected. True it is, that the experience of the fledgling teacher has usually been limited to that provided by the Laboratory Schools. But that experience has been planned, regulated, and supervised so carefully that its fruits cannot help but be superior to any number of years of undirected practice.

Maturity of personality and satisfactory social adjustment come rapidly to the average young person during college years. The Music Student is especially fortunate, for his talent adapts itself readily to desirable social situations. Frequent appearances as a performer give him an opportunity to develop ease of manner and other social graces.

Employers usually inquire specifically concerning the scholastic record and the avocational interests of the applicant. Therefore, students should never, in their self estimates, belittle the importance of a good scholastic record. Grades represent an evaluation not only of achievement, but of interest, incentive, initiative, and other characteristics especially desirable in the teacher.

Music, being a social art, falls naturally into an avocational classification. The Music graduate has the advantage of being able to supply extra-curricular requirements of the school and to fill social needs of the community. Among this year's class will be found community song leaders, accompanists, choir directors, community band-orchestra-chorus conductors, and entertainers as singers and instrumentalists.

The breadth of the Music curriculum provides foundational training in singing, playing of the piano, and performing on representative instruments of the orchestra and band. Most of our entering students bring with them a preference for certain of these forms of musical expression, especially those in which they already have some proficiency. This preference is turned readily to good account, for through the avenue of a given talent the student is able to gain a degree of artistry otherwise impossible of development. But during his residence here we also expect him to come to appreciate all forms of musical expression and to prepare himself in the fundamentals of teaching those forms.

Regardless of what one may wish, the fact remains that first positions open to graduates almost always call for a wide variety of abilities. In the average small school system the entire music program is carried on by one teacher. This kind of experience, though sometimes trying, is invaluable; for in later years, when specialization may be preferred to general supervisory work, it will permit the teacher to view his contribution to the general music program in its proper perspective.

As these men and women leave their college home, we wish sincerely for their future success—a success measured in terms of inward satisfaction for young lives enriched and for work well done. May they merit the confidence of their teachers and of their employers!



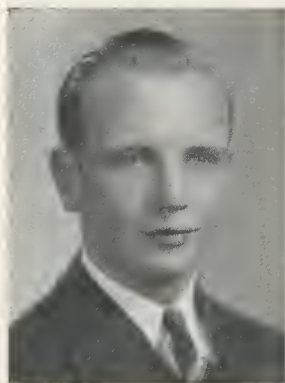
## HOWARD A. ANDERSON

Personal: Age 22, 114 Russell St., Warren, Pa.

Education: Warren High School, St. Louis Institute of Music of Washington University, Mansfield State Teachers College.

Major Performing Abilities: Piano, Clarinet.

Academic Minor: English.



Professional Experience: Required Practice Teaching, Staff of Summer Band School, Private Teaching of Piano and Clarinet, Piano and Clarinet Soloist, Semi-Professional Bands, Accompanist for Choral Societies.

Organizations: Music Educators Club, Treasurer; Phi Mu Alpha, Kappa Delta Pi, President; Art Club, Emersonian Society, Opera Club, Men's Chorus, Woodwind Ensemble, Symphonic Band, Syn:phony Orchestra.

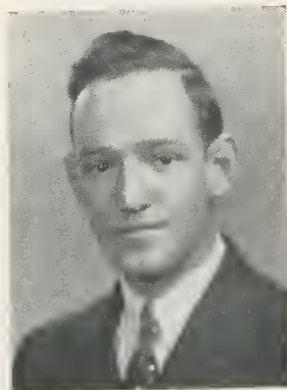
## JOHN H. BAYNES

Personal: Age 20, 266 North Main St., Mansfield, Pa.

Education: Mansfield High School, Mansfield State Teachers College.

Major Performing Abilities: Tuba, String Bass.

Academic Minor: Social Studies.



Professional Experience: Required Practice Teaching, Staff of Summer Band School, Private Teaching in Bath, N. Y., Choir Director, also member, Sunday School teacher, Tuba Soloist, Semi-professional Bands.

Organizations: Music Educators Club, Vice-president and President; Phi Mu Alpha, Secretary; Kappa Delta Pi, Cadence Board, Business Manager; Carontawan Board, Vested Choir, Y.M.C.A., Symphonic Band, Symphony Orchestra, Ensembles, College Dance Band.



### DONALD H. BONHAM

Personal: Age 22, 106 Main St., Hallstead, Pa.

Education: Central High School, Binghamton, N. Y., Ernest Williams School of Music, Mansfield State Teachers College.

Major Performing Abilities: Percussion, Clarinet, Viola.

Professional Experience: Required practice teaching, Teaching staff Mansfield Summer Band School, Teaching Staff Ernest Williams Summer Band and Orchestra Camp, Faculty of Delaware Academy and Central School, Delhi, N. Y., Ernest Williams Symphonic Band, Binghamton Civic Symphony.

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### JUNE L. BOWMAN

Personal: Age 21, 316 W. Pine Ave., Kane, Pa.

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Academic Minor: English.

Professional Experience: Required practice teaching, Church Organist.

Organizations: Music Educators Club, Kappa Delta Pi, Vice-president; Cadence Board, Assistant Editor; Lambda Mu, Symphonic Band, Opera Club, Women's Chorus, Vested Choir, Y.W.C.A.

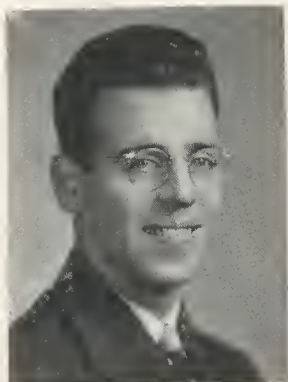
## ALDEN BOWSER

Personal: Age 25, 1011 Main St., Portage, Pa.

Education: Portage High School, Mansfield State Teachers College.

Academic Minor: English.

Major Performing Abilities: French Horn, Cornet, Voice.



Professional Experience: Required practice teaching, Private instructor in Cornet and Clarinet, Professional Bands, Cornet and Vocal Soloist, Church Choir Director and Orchestra Leader, Professional Dramatics Experience.

Organizations: Music Educators Club, President; Phi Mu Alpha, Men's Student Council, President; Men's Glee Club, Symphonic Band, Symphony Orchestra, Vested Choir, Madrigal Singers, Principal role in "Chocolate Soldier," Principal role in "Iolanthe."

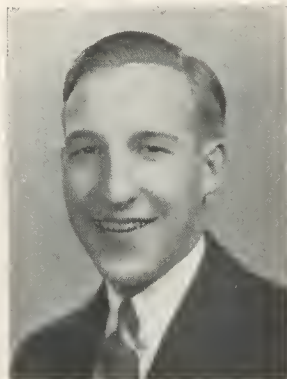
## HOWARD E. CLEAVE

Personal: Age 21, Factoryville, Pa.

Education: Benton Vocational High School, Mansfield State Teachers College.

Major Performing Abilities: Cornet, Baritone.

Academic Minor: Social Studies.



Professional Experience: Required practice teaching, Assistant Conductor DeMolay Band, Scranton, Pa., Leader of Factoryville Bugle and Drum Corp, Private teaching of Cornet, Saxophone, and Drums, Cornet and Baritone Soloist, Church Choir, Dance Bands.

Organizations: Phi Mu Alpha, Music Educators Club, Cadence Board, Editor; Carontawan Board, Athletic Editor; Student Council, Vice-President; Symphonic Band, Symphony Orchestra, Men's Chorus, Vested Choir, Opera Club, Y.M.C.A. Cabinet.



### CARL W. COSTENBADER

Personal: Age 21, 566 Franklin Ave., Palmerton, Pa.

Education: Stephen S. Palmer High School, Ernest Williams School of Music, Mansfield State Teachers College.

Major Performing Abilities: Cornet.

Professional Experience: Required practice teaching, New York University Symphonic Band, Cornet Instructor at Summer Band School, Instructor of Brass in Bath High School, Instructor of Brass in Hornell High School, Cornet Trio, Arranging for Semi-professional Bands, Cornet Soloist.

Organizations: Music Educators Club, Phi Mu Alpha, Men's Chorus, Opera Club, Symphonic Band, Symphony Orchestra.



### HENRY J. DECKER, JR.

Personal: Age 26, Franklin St., Lawrenceville, Pa.

Education: Painted Post High School, Mansfield State Teachers College.

Major Performing Abilities: Clarinet, Tuba.

Academic Minor: English.

Professional Experience: Required practice teaching, Teaching of private lessons, Drum Corps.

Organizations: Music Educators Club, Phi Mu Alpha, Male Chorus, Vested Choir, Symphonic Band, Symphony Orchestra, Opera Club.



### JOHN T. DeMARSKI

Personal: Age 21, 646 North Laurel St., Hazelton, Pa.

Education: Hazelton High School, West Chester State Teachers College, Mansfield State Teachers College.

Major Performing Abilities: Clarinet, Piano.

Academic Minor: English.



Professional Experience: Required practice teaching, Band Director, Counselor at Band Camp, Private teaching of Piano and Clarinet, Dance Bands.

Organizations: Music Educators Club, Symphonic Band, Symphony Orchestra, Y.M.C.A.

### EMMA H. GOODWIN

Personal: Age 23, 12 State St., Towanda, Pa.

Education: Towanda High School, Mansfield State Teachers College.

Major Performing Abilities: Voice, Piano, Percussion.

Academic Minor: English.



Professional Experience: Required practice teaching, Church Choir, Private teaching of Voice and Piano.

Organizations: Music Educators Club, Lambda Mu, Women's Chorus, Kappa Delta Pi, Vested Choir, Athletic Club, President; Opera Club, Ensembles, Symphonic Band, Symphony Orchestra.



### ONOLEE J. GRIGGS

Personal: Age 22, Knoxville, Pa.

Education: Knoxville High School,  
Mansfield State Teachers College.

Major Performing Abilities: Piano.

Academic Minor: English.

Professional Experience: Required practice teaching, Community Band Work, Sunday School Teacher and Pianist.

Organizations: Music Educators Club, Opera Club, Girls' Chorus, Girls' Double Trio, Mixed Chorus, Vested Choir, Symphonic Band, Symphony Orchestra, Women's Athletic Club, Lambda Mu, Vice-President; Y.W.C.A. Secretary.



### ADELINE M. HARVEY

Personal: Age 22, Hunlock Creek, Pa.

Education: Shickshinny High School,  
Mansfield State Teachers College.

Major Performing Abilities: Piano,  
Voice.

Academic Minor: English.

Professional Experience: Required practice teaching, Church Pianist, Professional dramatics experience.

Organizations: Music Educators Club, Women's Chorus, Vested Choir, Opera Club, Girls' Sextette, Symphonic Band, Dramatic Club, Athletic Club.

## LUCY V. HENNINGER

Personal: Age 21, 11 Second St., Tunkhannock, Pa.

Education: Tunkhannock High School, Mansfield State Teachers College.

Major Performing Abilities: Voice, Piano.

Academic Minor: English.



Professional Experience: Required practice teaching. Bible School Teacher, Counselor at Summer Band School, Sunday School Teacher.

Organizations: Symphonic Band, Music Educators Club, Women's Chorus, Vested Choir, Opera Club, Y.W.C.A., Vice President; Girls' Sextette, Methodist Church Choir.

## B. LOUISE HOYT

Personal: Age 23, 412 Adams Ave., Endicott, N. Y.

Education: Endicott High School, Mansfield State Teachers College.

Major Performing Abilities: Piano.

Academic Minor: English.



Professional Experience: Required practice teaching, Vacation Bible School, Junior Choir, Director; Girl Scouts, Piano Lessons, Accompanist for Girls' Chorus.

Organizations: Music Educators Club, Symphonic Band, Women's Chorus, Latin Club, Day Student Club, Y.W.C.A., Opera Club, Athletic Club.



### THELMA JONES

Personal: Age 20, Warren Center, Pa.

Education: Towanda High School, Mansfield State Teachers College.

Major Performing Abilities: Voice, Piano.

Academic Minor: English.

Professional Experience: Required practice teaching, Bible School teaching, Sunday School teacher, Church Choir Director, Private teaching.

Organizations: Symphonic Band, Music Educators Club, Women's Chorus, Opera Club, Lambda Mu, President; Kappa Delta Pi, Y.W. C.A., Women's Athletic Association.



### KATHRYN KEITH

Personal: Age 21, 217 Arnold Ave., Port Allegany, Pa.

Education: Port Allegany High School, Pennsylvania State College, Mansfield State Teachers College.

Major Performing Abilities: Violin.

Academic Minor: English.

Professional Experience: Required practice teaching.

Organizations: Music Educators Club, Symphony Orchestra.



## ROBERT ONAN KLEPPER

Personal: Age 24, 442 East 3rd St., Williamsport, Pa.

Education: Mt. Morris High School, Ernest Williams School of Music, Mansfield State Teachers College.

Major Performing Abilities: Clarinet, Saxophone.

Academic Minor: English.



Professional Experience: Required practice teaching, Counselor in Summer School, Director of Music, Morgan Park M. E. Church, Chicago, Ill., Woodwind Instructor during Summer Band School, Teaching of private lessons, Clarinet and Saxophone Soloist.

Organizations: Music Educators Club, Vice-president; Phi Mu Alpha, Symphonic Band, Librarian; Symphony Orchestra, Opera Orchestra, Art Club.

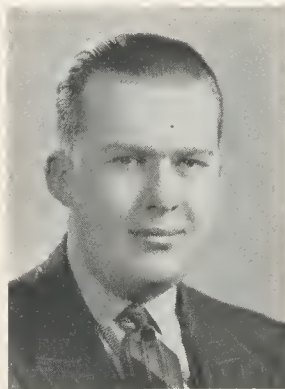
## ROBERT F. LAUVER

Personal: Age 21, 1608 Fourth St., Altoona, Pa.

Education: Altoona High School, Mansfield State Teachers College.

Major Performing Abilities: Bassoon, Saxophone.

Academic Minor: English.



Professional Experience: Required practice teaching, Staff of Summer Band Camp, Teaching of private lessons in Bath and Hornell, N. Y. Public Schools, Semi-professional Bands, Church Choir, Director.

Organizations: Music Educators Club, Phi Mu Alpha, Symphonic Band, Symphony Orchestra, Vested Choir, Men's Chorus, Opera Club, Dance Band, Madrigal Group, Carontawan Board, Photo Editor; Woodwind Ensemble.



### BETTY L. LEE

Personal: Age 21, Springville, Pa.

Education: Springville High School,  
Mansfield State Teachers College.

Major Performing Abilities: Piano,  
Voice.

Academic Minor: English.

Professional Experience: Required  
practice teaching. Member of Church  
Choir, Church Organist, Choir Di-  
rector, President Epworth League.

Organizations: Music Educators  
Club, Y.W.C.A., President; Sym-  
phonic Band, Leading role in "Iolan-  
the," Kappa Delta Pi, Lambda Mu,  
Emersonian Society, Vested Choir,  
Women's Chorus, Madrigal Singers.



### WILDAMARY McINROY

Personal: Age 21, 712 Allegheny St.,  
Jersey Shore, Pa.

Education: Jersey Shore High School,  
Mansfield State Teachers College.

Major Performing Abilities: Piano,  
Voice.

Academic Minor: English, Social  
Studies.

Professional Experience: Vaca-  
tion School Music Teacher, Coun-  
selor at Camp Xmas Seal. Piano  
teacher, Piano Accompanist.

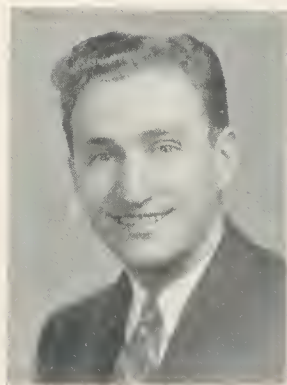
Organizations: Kappa Delta Pi,  
Music Educators Club, Opera Club,  
Women's Chorus, Vested Choir,  
Symphonic Band Symphony Orches-  
tra, Dramatic Club, Y.W.C.A.

## GEORGE MATRICIAN

Personal: Age 24, 223 McMurtrie St., Summit Hill, Pa.

Education: Summit Hill High School, Ernest Williams School of Music, New York University, Mansfield State Teachers College.

Major Performing Abilities: Violin, Cornet, Piano.



Professional Experience: Required practice teaching, Professional Dance Bands, Violin, Cornet and Piano Soloist, Director of Summit Hill Civic Symphony Orchestra, Director of Summit Hill American Legion Band, Supervisor of WPA Music Project in Summit Hill, Assistant Director of Church Choir, Private teacher of all instruments, Tamaqua, Pa., Taught vocal music in the St Joseph Parochial School in Summit Hill.

Organizations: Phi Mu Alpha, Music Educators Club, Symphony Orchestra, Symphonic Band.

## HILDA MONTGOMERY KLEPFER

Personal: Age 22, 132 N. Main St., Towanda, Pa.

Education: Towanda High School, Mansfield State Teachers College.

Major Performing Abilities: Voice, Piano.

Academic Minor: English.



Organizations: Music Educators Club, Treasurer; Lambda Mu, Kappa Delta Pi, Symphonic Band, Women's Chorus, Opera Club, Girls' Sextette, Y.W.C. A.

Professional Experience: Required practice teaching, Counselor at Summer School, Summer Band and Orchestra School, Teaching of private lessons.



### WILLIAM A. MOORE

Personal: Age 27, 6916 Saybrook Ave., Philadelphia, Pa.

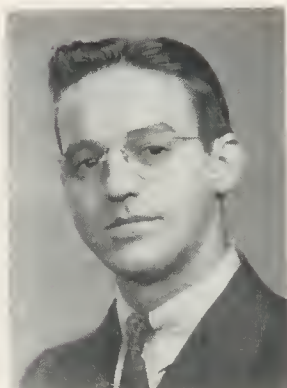
Education: Trenton Senior High School West Chester State Teachers College, Mansfield State Teachers College.

Major Performing Abilities: Saxophone, Clarinet.

Academic Minor: English.

Professional Experience: Required practice teaching, Private teacher of Trombone, Trumpet, Saxophone, and Clarinet, Professional Dance Bands, Saxophone Soloist, Church Choir experience.

Organizations: Mixed Chorus, Symphonic Band, Symphony Orchestra.



### EDWIN J. MUNROE

Personal: Age 22, 73 Pearl St., Wellsboro, Pa.

Education: Wellsboro High School, Mansfield State Teachers College.

Major Performing Abilities: Cornet, French Horn, Trombonium, Violin, Viola.

Academic Minor: English.

Professional Experience: Required practice teaching, Teaching of private lessons, Mansfield Fair Band, Dance Bands, Cornet Soloist, Patrol Leader at Boy Scout Camp.

Organizations: Music Educators Club, Phi Mu Alpha, Symphonic Band, Symphony Orchestra, Men's Chorus, Oprea Orchestra, String Quartet, String Trio with Flute, Brass Quartet.

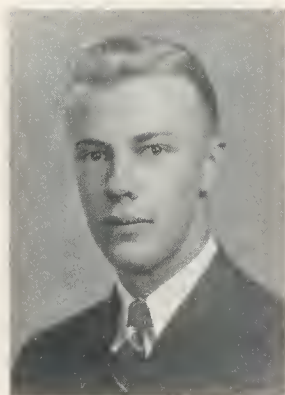


JOHN W. PETERSON, JR,

Personal: Age 22, 361 Fisher St.,  
South Williamsport, Pa.

Education: South Williamsport High  
School, Mansfield State Teachers Col-  
lege.

Major Performing Abilities: Violin.  
Academic Minor: English.



Professional Experience: Required  
practice teaching, Teaching of priv-  
ate lessons, Williamsport Symphony  
Orchestra, Church Choirs, Assistant  
Scout Master.

Organizations: Music Educators  
Club, Phi Mu Alpha, Symphonic  
Band, Symphony Orchestra, Men's  
Chorus, Vested Choir, Violin Quar-  
tet, Opera Club.

CLASA G. PHOENIX

Personal: Age 22, Shinglehouse, Pa.

Education: Shinglehouse High School,  
Mansfield State Teachers College.

Major Performing Abilities: Piano,  
Voice.

Academic Minor: English.



Professional Experience: Required  
practice teaching, Choir Soloist,  
Private teaching of Voice and Piano,  
Teacher in Bible School, Pianist for  
Eastern Star.

Organizations: Y.W.C.A., Music  
Educators Club, Secretary; Opera  
Club, Vested Choir, Symphony Or-  
chestra, Girls' Chorus.



### SIDNEY ROSBACH

Personal: Age 22, Forksville, Pa.

Education: Canton High School, Mansfield State Teachers College, Westminster Choir College.

Major Performing Abilities: Piano, Voice.

Professional Experience: Required practice teaching, Private teaching of Voice and Piano, Music Director of Summer Church Institute, Church Organist, Choir Director, Dance Band, Vocal Recitals.

Organizations: Phi Mu Alpha, Kappa Delta Pi, Opera Club, Principal part in "My Maryland," "The Student Prince," "The Chocolate Soldier," and "The Mikado," Vested Choir, Male Chorus, Music Educators Club, Symphonic Band, Symphony Orchestra, Gospel Team.



### MARGUERITE R. SAMPSON

Personal: Age 21, Crooked Creek, Pa.

Education: Charleston High School, Mansfield State Teachers College.

Major Performing Abilities: Piano.

Academic Minor: English.

Professional Experience: Required practice teaching, High School Accompanist, Church Pianist, Piano Recitals, Private teaching of Piano.

Organizations: Music Educators Club, Women's Chorus, Vested Choir, Opera Club, Symphonic Band, Symphony Orchestra, Women's Athletic Club, Y.W.C.A.

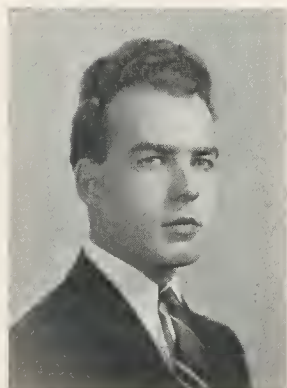
## HOWARD WILLIAM SICKLER

Personal: Age 21, 54 Pitney St., Waverly, N. Y.

Education: Waverly High School, Mansfield State Teachers College.

Major Performing Abilities: Cornet, Voice.

Academic Minor: English.



Professional Experience: Required practice teaching, Private instruction, Dance Orchestras, Church Orchestras.

Organizations: Phi Mu Alpha, Treasurer; Kappa Delta Phi, Music Educators Club, Symphonic Band, Symphony Orchestra, Vested Choir, Male Chorus, Madrigal Singers.

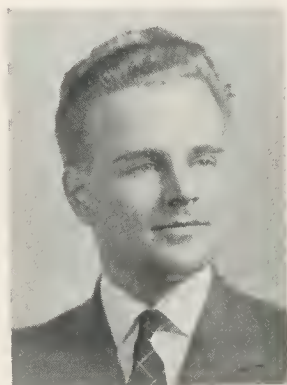
## PHILIP SPEER

Personal: Age 23, 518 East Main St., Smethport, Pa.

Education: Smethport High School, Mansfield State Teachers College.

Major Performing Abilities: Voice, Piano.

Academic Minor: English.



Professional Experience: Required practice teaching, Counselor of Summer Camp, Life Guard, Choir Director, Teaching of private lessons.

Organizations: Phi Mu Alpha, Music Educators Club, Opera Club, Men's Chorus, Male Quartet, Vested Choir, Symphonic Band.



### CHARLES J. STOUT

Personal: Age 24, 45 Manhattan St., Ashley, Pa.

Education: Ashley High School; Mansfield State Teachers College.

Major Performing Abilities: Clarinet, Saxophone.

Academic Minor: English.

Professional Experience: Required practice teaching, Private teaching of Clarinet and Saxophone. Semi-Professional Bands and Orchestras.

Organizations: Music Educators Club, Phi Mu Alpha, Opera Club, Men's Chorus, Symphonic Band, College Dance Band, Leader.



### ALICE WALTMAN

Personal: Age 29, New Albany, Pa.

Education: New Albany High School, Mansfield State Teachers College.

Major Performing Abilities: Voice, Piano.

Academic Minor: English.

Organizations: Kappa Delta Pi, Lambda Mu, Treasurer; Vested Choir, Madrigal Group, Opera Club, Women's Athletic Club.

Professional Experience: Required practice teaching, Private teaching of Piano, Clarinet, and Violin, Church Organist, Graduate of Indiana Business College.



## EMMA WOOD

Personal: Age 21, East Smithfield, Pa.

Education: Towanda High School,  
Mansfield State Teachers College.

Major Performing Abilities: Voice.

Academic Minor: English.



Professional Experience: Required practice teaching, Bible School teaching, Sunday School teacher, Church Choir Director.

Organizations: Symphonic Band, Symphony Orchestra, Music Educators Club, Women's Chorus, Vested Choir, Opera Club, Lambda Mu, Secretary; Kappa Delta Pi, Y.W.C.A., Women's Athletic Association.

## PERRY YAW

Personal: Age 22, New Albany, Pa.

Education: New Albany High School,  
Mansfield State Teachers College.

Major Performing Abilities: Violin-cello, French Horn, Cornet.

Academic Minor: English.



Professional Experience: Required practice teaching, Private teaching in Bradford County, Director of Community Band New Albany, Church Choir, Instrument Repairman.

Organizations: Music Educators Club, Phi Mu Alpha, Symphony Orchestra, String Quartet, Woodwind Quintet, Symphonic Band, Vested Choir, Opera Club, M Club, Gospel Team, Men's Chorus.

## Juniors

The Junior Class is the first class to follow the new curriculum in which no student teaching is done until the Senior year. This gives the class another year to absorb the theory of music and the teaching methods which are made more practical through observations in the Laboratory School. Throughout the year the Juniors are given further instruction in both music and academic courses. In the second semester of the year the Harmony course differs from the preceding courses in that it provides opportunity for the student to develop his creative ability.

Student transfers from other schools have added to the size and talent of the Junior class. Although the class is comparatively small in number the students have contributed much to school activities. Through participation in organization programs and student recitals the third year students have developed more self-confidence.

The class is well represented in music organizations. Several members are in the Vested Choir, two in the Madrigal Group, several in Lambda Mu and Sinfonia (the honorary societies), in band and orchestra, as well as many who participate in numerous organizations outside of the music field. The concert meister of the Symphony Orchestra, the oboe soloist, other members of the Symphonic Band and Orchestra, the President of Sinfonia, and members of the Student Council are Juniors.

The Junior Class has achieved success along many lines and hopes to attain even higher standards.

## Sophomore Class

The Sophomore in the music curriculum has come to feel himself an integral part of the music department, participating in its organizations and sharing responsibility in its projects. He has viewed the music course as a whole and has been able to determine to a large extent his own abilities and possibilities for growth in musicianship.

The student constantly builds on the musical foundation which he has laid through the continued study of Harmony, Ear Training, and Solfeggio, and adds to this work courses in

Eurythmics, Elementary Conducting, and Methods and Materials. Further experience in band, orchestra, and choral organizations prepares him to meet a teaching situation intelligently.

The present Sophomore class has been very active throughout its two years on the campus. We find a large number of its members in Lambda Mu and Sinfonia, in the Vested Choir, and in instrumental ensembles. Many also participate in athletics, dramatics, and journalistic enterprises.

Perhaps the most decided progress in the student's outlook during this year consists in his acquiring a growing consciousness of the demands which will be made of him and the privileges which will accrue to him as a professional music educator.

## Freshman Class

The Freshman Music Supervisors' group, Class of 1943, now feels itself an integral part of the school organization. The class was organized in order that the members might know each other better and work together towards higher standards in this special field. With these aims in view, the class met for the first time in October, 1939. Charles Stewart was elected President. Other officers were: Wayne Freas, Vice-president; Enid Kramer, Secretary; and Harold Hoover, Treasurer.

Each succeeding meeting was made interesting by the many talented members of the class who contributed to the entertainment.

Among the members of the class, three have already gained attention professionally: Carolyn Grant, flutist, who won first place in New York City, in 1939, in the first division of the National School Music Competition Festival; Betty Shoop, violinist, who played first violin in the National Symphony Orchestra sponsored by the National Federation of music clubs; Ben Husted, clarinetist, who won the State medal once and the National medal twice.

It is the opinion of this new group of music educators that they have adjusted themselves to college life and to the special duties of the music educator through the organization of the class. It is their hope to contribute to the cultural and social life of Mansfield State Teachers College.

## Lambda Mu

Lambda Mu is a local music sorority whose membership, elected from the women music students of the Junior, Senior and second-semester Sophomore classes, is based on musical attainment, general scholarship and integrity of character. The organization stresses individual and group musical performance through programs at its monthly meetings and an annual public musicale.

The club has its own room, equipped with piano, radio and record-player.

An Alumnae Club has recently been organized which will hold luncheon meetings at various music festivals and contests in the state, and issue its own news-letter.

## Phi Mu Alpha Sinfonia

### Beta Omicron Chapter

One of the most active organizations on the Mansfield campus is the Beta Omicron Chapter of Phi Mu Alpha, professional music fraternity. Now in its ninth year of affiliation with the National organization, the young men have carried out the traditions of the fraternity in a noteworthy manner and the future looks bright for the Chapter.

Among the activities for the year were the following — a smoker for all men in the Department of Music Education, pledging, informal initiation, formal initiation, and the formal banquet at the "Little Tavern".

Taken into honorary membership were Percy Aldridge Grainger, famous pianist and composer, and Richard Franko Goldman, well known bandmaster.

The Chapter has developed a concert organization which is outstanding in the variety of programs it gives. The string quartet functions at many musical and social activities, soloists are presented, and ensemble groups are taking part in many productions on the campus and in the town. Two chapel programs have been given and eight of the young men made an extensive concert tour through the western part of the State where they were enthusiastically received at all performances.

Delegates to the Province Convention in Rochester last December were: Howard Anderson, Charles Jacobson, and Mr. Greeley, sponsor. Charles Jacobson, accompanied by Mr. Greeley, played a violin solo. The young men were proud to return with the news that Beta Omicron rates among the first three of the chapters in the Province, both in financial condition, and in musical activities.





## The Mixed Chorus

The Mixed Chorus has for its purpose the interpretative study of a variety of fine choral music and a practical demonstration of methods and procedure for the attainment of superior choral singing. General college membership is encouraged and public appearances are regularly scheduled.

During the first semester of the present school year two choruses were organized, the Advanced Chorus and the Preparatory Chorus. Under the direction of Doctor DeJarnette, the Advanced Chorus appeared on both the Thanksgiving and Christmas Assembly programs. On the latter occasion, student soloists were Betty Lee, Marcella Fenedick, Lucy Henninger, Paul C. Richley, John Coleman, and Numa Snyder. Semester accompanists were Leah Sawyer, S. Keppel Tiffany, and Clyde W. Winer. The Preparatory Chorus, Miss Randall conducting, gave a delightful program at the Assembly of January 16th; Patricia Devling served as accompanist.

For the second semester, the entire enrollment in the Department of Music Education was incorporated into a large and effective chorus of mixed voices. This organization performed Mendelssohn's "Forty-Second Psalm," a cantata, at the College-Community Vespers of March 10th. The soloists were Norma Gregory and Emma Goodwin; S. Keppel Tiffany was at the piano and Doctor DeJarnette conducted.



## The Vested Choir

Represented in this group are selected voices of the Music Education and Academic departments. Because good solo voices are not always suitable for ensemble singing, membership is determined by individual and small group auditions.

The Vested Choir aims to promote an acquaintance with some of the best musical literature, both sacred and secular. Although emphasis is placed primarily upon "a cappella" music, accompanied selections are also studied for their own artistic worth.

The Choir makes appearances in Assembly programs, Vesper services, and fills engagements in the community of Mansfield and other surrounding towns. One special function of the Vested Choir is the program at the annual Baccalaureate service,



## The Madrigal Singers

The Madrigal Singers, now in their second year, have increased their membership to eight. The repertoire consists of English and Italian madrigals, mountain songs, spirituals, folk songs, and the more unusual Christmas carols. They sing while seated around a table as did the singers of madrigals in the sixteenth and seventeenth centuries.

This year, in addition to several appearances at the College, the Singers have presented programs in Elmira, Tunkhannock, and Waverly. In Elmira they appeared under the sponsorship of the Thursday Morning Musicales.

The group was organized and is lead by Miss Marjorie Brooks, an Instructor in the Music Education Department.



A scene from last years opera "Iolanthe", under the capable direction of Bernard Mandelkern.

## College Opera

Cognizant of the fact that many graduates of the Music Education Department are frequently called upon to present and direct operettas and other musical plays, it has been the policy of the college to offer varied experiences to the students through their participation in operatic work in all its stages, from the selection of the work to be produced until its final performance. Every student in the department has an opportunity to participate in such a production. As a result of such an experience the student gains knowledge in the selection and organization of the opera, purchase or rental of music, costumes, and scenery, and rehearsal technique. With such a background the student leaves Mansfield better equipped to render operatic services in the public schools.

Graduates of Mansfield look back at the successful performance of most of Gilbert and Sullivan Operas, the best of Victor Herbert's works, and productions like DeKoven's "Robin Hood" and Flotow's "Martha".





## The College Drill Band

The college drill band is an organization of which all Mansfield students are justly proud. This year the band had a membership of seventy-two and did much to keep our spirits high during the football season. The snappy music and band maneuvers which were performed between halves with clock-like precision made our games very attractive.

The most important results of drill band were that it taught the members how to teach as well as perform correct formations, intricate maneuvers, and to follow the drum major's signals.





## Symphonic Band

Under the able direction of Dr. George Sallade Howard, Mansfield has developed one of the finest concert bands in the eastern part of the United States. The organization has a full symphonic band instrumentation of some seventy members, selected from approximately one hundred and twenty applicants for membership. It has become widely known throughout northwestern Pennsylvania and southern New York both through concert tours and radio broadcasts.

The music played by the organization is of the highest type, comprising transcriptions of the better known symphonies, overtures and other musical masterpieces usually limited to orchestral performance. Membership in the organization gives the student a working knowledge of rehearsal procedures, radio technique, program arrangement, organization and planning of out-of-town concerts and trips. Highlights in the program this year have been the visitation of Richard Franko Goldman and Percy Aldridge Grainger, both conductors and composers. Many school concerts have been presented under the baton of Dr. Howard and the senior music students.



## Symphony Orchestra

The privilege of playing in a fine symphony orchestra is one of the most enriching experiences offered to the music students at Mansfield. This year the orchestra, under the baton of Bernard Mandelkern, has presented numerous programs both on and off the campus, winning an enviable reputation, not only in the school, but throughout the State. At the concert in Straughn Hall on March 16th., Miss Eudice Shapiro, renowned young woman violinist, assisted by the orchestra, performed the Mendelsshon Concerto in E Minor in a truly artistic manner.

Expert rendition, by the orchestra, of selected compositions from the Classic, Romantic and Modern Schools give the student a thorough knowledge of orchestral literature, stage presentation and program construction.

## Chamber Music Groups

There are three Chamber Music groups on the campus this year namely: the Beta Omicron string quartet from the local chapter of Phi Mu Alpha fraternity, a girl's string quartet, and a decidedly different group composed of a flute, violin, viola, and bass viol. This last group is under the direction of Mr. Warren and has played several concerts in conjunction with the Madrigal Singers.

The Beta Omicron quartet, together with several soloists, made a concert tour through the western part of the State in March. The program was received well and the quartet has been asked to return to the same places for concerts next year.

## Music Educators Club

The Music Educators Club, composed of every student and teacher of the Music Education Department, is one of the leading professional organizations on the campus. At its monthly meetings lecturers, soloists, and small ensembles are presented. It is here that the student gets outside viewpoints of current problems in the profession. Here it is that the newest "tricks of the trade" are presented and discussed.

As one of its major activities, the club publishes the annual placement magazine, THE CADENCE. Besides some recreational meetings, the social side of the club is emphasized by the annual Music Educators Dance, which is always considered one of the high spots of the social life of the institution.

The officers for this year are: John Baynes, President; Robert Klepfer, Vice-president; Clara Phoenix, Secretary; and Hilda Montgomery Klepfer, Treasurer.

## Summer Band and Orchestra Shool

The Summer Band and Orchestra School, created and conducted by Dr. George Sallade Howard, has proven itself a veritable "goldmine of experience" for those of us fortunate enough to attend. One hundred high school pupils were brought on the campus and housed in the college dormitories. This group of students comprised an ideal situation wherein we, as prospective teachers, could see the development and growth of all those activities with which we would be confronted when entering the teaching profession. Under Dr. Howard's personal direction we saw and participated in the development and planning of concerts, drill exhibitions, recitals, broadcasts, drum major competitions, and seminars.

Here in the summer session we had the opportunities to prepare ourselves in fields which are but slightly touched upon during the regular winter sessions.

In addition to all of this we had the pleasure of meeting and playing under the direction of such nationally known artists and conductors as George Barrere, Arthur Pryor, Del Staigers, Chester Hazlett, Joe Greene and Richard Franko Goldman.

## Dance Band

One of the most popular organizations on the campus is the college dance orchestra, "The Esquires". This group is composed of some of the best dance musicians in school. Membership in this organization is gained through tryouts held at the beginning of each school term.

Not only does the orchestra play for most of the college dances, but it also broadcasts frequently and plays for numerous dances throughout eastern Pennsylvania.

With the addition of three new men and the assistance of a very capable arranger, the versatility of the band has been increased a great deal. The band has made use of many novelty numbers in which individual players have had a chance to show what they could do. All of these novelties were arranged especially for the band.

## MUSIC EDUCATION CURRICULUM

**B. S. Degree in Public School Music**  
(Arrangement by semesters subject to modification for  
administrative purposes.)  
128 Semester Hours Required

### FIRST SEMESTER

	Clock Hours*	Semester Hours
English I, including Library Science .....	4	3
Place and Purpose of Education in the Social Order .....	3	2
Harmony I .....	3	3
Solfeggio I .....	3	2
Ear Training I .....	3	2
Health Education I .....	2	1
Practicum: Voice, Piano, Orchestral and Band Instruments; Chorus, Band and Orchestra. (Study arranged according to individual needs) .....	9	3
	27	16

### SECOND SEMESTER

English II .....	3	3
Speech .....	3	3
Harmony II .....	3	3
Solfeggio II .....	3	2
Ear Training II .....	3	2
Health Education II .....	2	1
Practicum (See First Semester) .....	9	3
	26	17

### THIRD SEMESTER

Appreciation of Art .....	3	2
History of Civilization .....	4	4
Harmony III .....	2	2
Solfeggio III .....	3	2
Ear Training III .....	3	2
Eurythmics I .....	2	1
Practicum (See First Semester) .....	9	3
	26	16

### FOURTH SEMESTER

	Clock Hours	Semester Hours
Principles of Sociology .....	2	2
Literature, I or II .....	3	3
Harmony IV .....	2	2
Elements of Conducting .....	2	2
Methods and Materials I .....	4	3
Eurythmics II .....	2	1
Practicum (See First Semester) .....	9	3
	24	16

\*Number of hours class meets per week



## MUSIC EDUCATION CURRICULUM

(concluded)

## FIFTH SEMESTER

General Psychology .....	3	3
Advanced Choral Conducting .....	3	3
Harmony V .....	2	2
History and Appreciation of Music I .....	3	3
Methods and Materials II .....	4	3
Practicum (See First Semester) .....	9	3
	<hr/> 24	<hr/> 17

## SIXTH SEMESTER

Educational Psychology .....	3	3
Harmony VI .....	2	2
Advanced Instrumental Conducting .....	3	3
History and Appreciation of Music II .....	3	3
Methods and Materials III .....	4	3
Practicum (See First Semester) .....	6	2
	<hr/> 21	<hr/> 16

## SEVENTH SEMESTER

Physical Science I .....	4	3
Student Teaching and Conferences I .....	8	6
Electives .....	4	4
Practicum (See First Semester) .....	6	2
	<hr/> 22	<hr/> 15

## EIGHTH SEMESTER

Educational Measurements .....	2	2
Student Teaching and Conferences II .....	7	6
Electives .....	5	5
Practicum (See First Semester) .....	6	2
	<hr/> 20	<hr/> 15



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STRAUGHN HALL





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